Massachusetts College of Art
MFA GRADUATE SHOWS 1992

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MASSACHUSETTS COLLEGE OF ART
1992 MFA Graduate Shows

Huntington Gallery
Administration Building
621 Huntington Avenue
617 232 1555 x 550

Main Gallery
Administration Building
621 Huntington Avenue
617 232 1555 x 550

Tower Auditorium
Tower Building
621 Huntington Avenue
617 277 4274

Space 46
Longwood Auditorium
364 Brookline Avenue
617 232 1555 x 123

- Huntington Gallery April 21-May 1
  MirroRing: a group exhibition
  Reception April 28, 6-9 pm

  LAURA MONTGOMERY
  One day only installation, April 28
  at MCA Peplow Street Park

  GENARA BANZON

  ELLEN FINKELSTEIN

  ROBIN RADIN

- Huntington Gallery May 4-8
  Reception May 8, 6-9 pm

  NANCY LANGSTON

  ELIZABETH KUNREUTHER

  SUE-ELLEN STROUM

- Huntington Gallery May 11-15
  Reception May 15, 5:30-8:30 pm

  MICHAEL KOLSTER

  NIGEL POOR

  ALEJANDRA CASTILLO

  MURRAY DEWART

- Huntington Gallery May 18-29
  Reception May 19, 6-9 pm

  KELLY BURKE

  KATHERINE L. RHYNUS

  ELIZABETH A. GREENE

  LYNN FALLO

- Tower Auditorium May 13, 8:00 pm

  JERI ROSSI

- Main Gallery April 27-May 2
  Reception April 27, 6-9 pm

  ANNEE SPILEOS SCOTT

  KATHY DESMOND

  MEG GILMAN
  Performance: Space 46
  April 30, 8:00 pm

Fox knows many,
Hedgehog knows one
solid trick.
Aliter:
Fox knows
Eleventythree
Tricks and still
Gets caught;
Hedgehog knows
One but it
Always works.

Archilocus
183

This fragment of poetry, perhaps the earliest animal fable recorded in the West, came to mind as soon as we got to know this group of graduate students. They are a group of hedgehogs, living in a landscape populated with foxes.

These students came from very different backgrounds, indeed from several different countries as well as different parts of this one. That is not unusual for our graduate population; what distinguishes this group is their attitude towards this diversity. Each one seems surrounded by a sort of permeable membrane, secure in his or her individuality, yet very concerned with learning to see through the borders of individual experience, with navigating differences. For them, separation always seems to be the opposite of diversity. As a group they listen to each other carefully, learn from each other, integrating experience and thought, keeping a strong sense of center.

This gives them great strength as artists facing the fragmented, contentious world of special interests which characterizes culture at the end of this century. We may be drawn to Archilocus because, as a soldier-poet writing in the 7th century BC in Greece, he described a fractured, competitive atmosphere fostering a sense of despair at worst, boredom at best, with a collapse of imagination, of ability to hold the whole reality in one's mind. And so come the foxes. They are quick and clever, darting from one thing to the next, covering the landscape with the crisscrossed trails of a shortened attention span. They have Eleventythree tricks, but they still get caught.

But not Archilocus, and not the artists whose work you are invited to see. They have a tough generosity. They hover in the landscape, with spikes like antennae, receiving and integrating. They know only one trick, but it is the important one, and it always works.

Johanna Branson
Professor of Art History

Responding to our rapidly changing world is a particular challenge for artists today. Many of the support systems that were painstakingly assembled over the past two decades for the enrichment of culture and the nurturing of artists are being seriously eroded by attacks from the political Far Right and by economic hard times. At the same time, higher education, especially public higher education, is faced with diminishing state and federal support. In my lifetime I have never seen a more challenging time to be an artist and educator.

The Master of Fine Arts Program at the Massachusetts College of Art seeks to provide a place for maturing artists to come together to be supported in their development, challenged in their assumptions, and stimulated by their faculty, their peers, and the broader artistic community. While the MFA Program offers students two or more years of focused, intensive study, it is no ivory tower, no elite respite from the "real world". Mass Art graduate students are fully engaged with the "real world" as they pursue their studies: most work to support themselves, many also have families to care for, all are active members of the artistic community.

The graduates whose work you see here bear witness to the fact the art is not a retreat from life, but rather a full engagement with the process of living. These artists have responded to the challenges of contemporary culture by creating and recreating themselves and the culture around them. This is how the world changes. This is how cultural values are passed from one generation to the next.

I respect their struggle. I applaud their achievement. I look forward to seeing the fruits of their labors for many years to come.

Patricia A. Doran
Dean, Graduate and
Continuing Education

Massachusetts College of Art

MFA Graduate Students 1992

6 **Ellen Finkelstein**
Photography

7 **Genara Banzon**
Studio for Interrelated Media

8 **Laura Montgomery**
Studio for Interrelated Media

9 **Robin Radin**
Photography

10 **Murray Dewart**
Studio for Interrelated Media

11 **Alejandra Castillo**
3-D metals

12 **Katherine L. Rhynus**
3-D ceramics

13 **Marsha Hewitt**
Design

14 **Lynn Fallo**
Painting

15 **Taty Rivera**
Design

16 **Sue-Ellen Stroum**
Painting

17 **Jeri Rossi**
Film

18 **Beth A. Burian**
Design

19 **Elizabeth Kunreuther**
Photography

20 **Varapoj Songcharoen**
Design

21 **Kelly Burke**
Painting

22 **Nancy Langston**
3-D glass

23 **Michael Kolster**
Photography

24 **Meg Gilman**
Studio for Interrelated Media

25 **Annee Spileos Scott**
Studio for Interrelated Media

26 **Kathy Desmond**
Studio for Interrelated Media

27 **Elizabeth A. Greene**
Painting

28 **Nigel Poor**
Photography

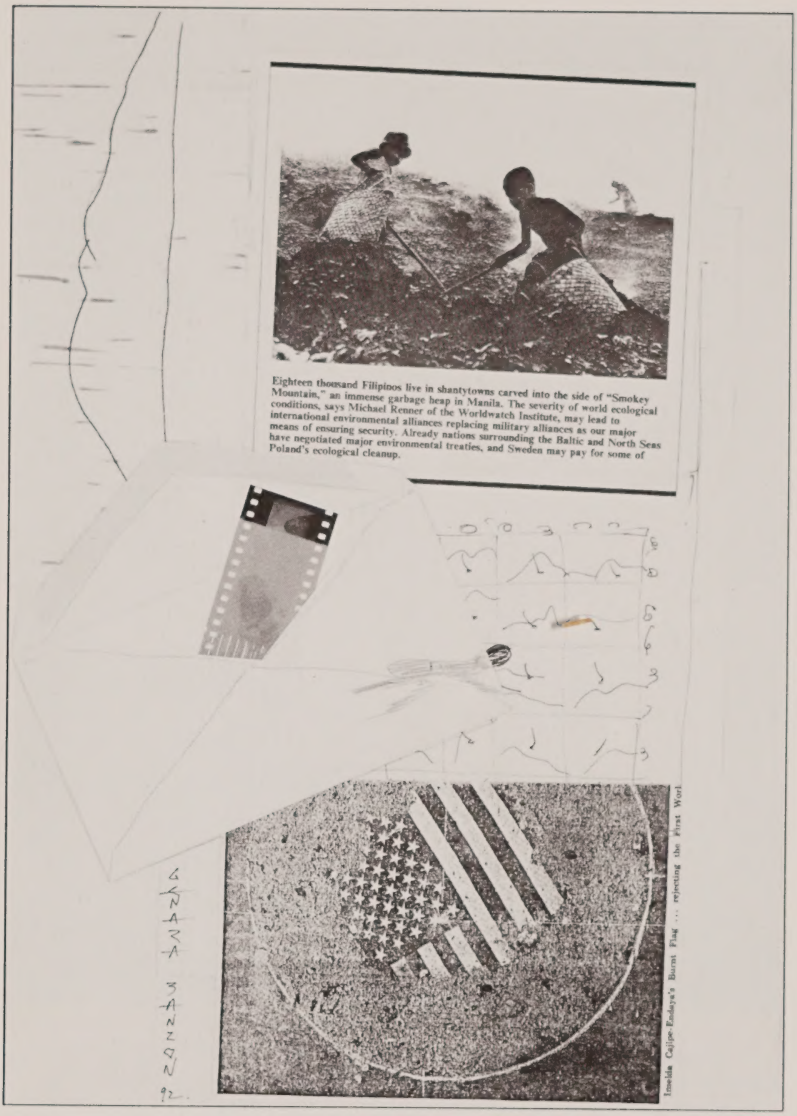
Ellen Finkelstein
Photography

Ancestral Whirlwind
16" x 20"
silver gelatin print

Huntington Gallery
April 21-May 1
MirroRing: a group exhibition
Reception April 28, 6-9 pm

The spirit emanates from within.

GENARA BANZON
Studio for Interrelated Media



Biyahe:
Origins and Directions
(detail)

Huntington Gallery
April 21-May 1
MirroRing:
a group exhibition
Reception April 28,
6-9 pm

Ang hindi tumingin sa pinang-galingan ay hindi makakarating sa paroroonan

One who doesn't look back will never go forward

A Filipino saying

LAURA L. MONTGOMERY
Studio for Interrelated Media

Ascension
(detail from installation)
photograph by Kerry Laitala ©1992

Huntington Gallery
April 21-May 1
MirroRing: a group exhibition
Reception April 28, 6-9 pm

One day only installation,
April 28 at
MCA Peplow Street Park

"Paradise: The innermost soul, the Abode of Immortality; A Place where Time stands still."

J.C. Cooper,
Encyclopedia of Symbols

Robin Radin
Photography

Respite and Tonic
20" x 16"
silver gelatin print

Huntington Gallery
April 21-May 1
MirroRing
a group exhibition
Reception April 28,
6-9 pm

The setting for this group of photographs is Hailer's Pharmacy, a privately owned, community oriented urban drug store, which also functions as a soda fountain and five and ten. With these photographs, I am attempting to understand a collective American consciousness; to describe the vital sense of community and underlying alienation that simultaneously exist in our society.

Murray Dewart
Studio for Interrelated Media

Blade of Life
90" x 24" x 16"

Huntington Gallery
May 11-15
Reception May 15,
5:30-8:30 pm

In the museum, I find a small painting by Vuillard of a prie-dieu by an open window. It is a revelation and a summary of what I've tried for years to say. The colors of the room are muted but the windows past the prie-dieu explodes with dazzling springtime fury, either light or blossom—it's hard to say. The world, then, not the Word, is Vuillard's sacrament. His prayer is a painter's prayer of tone and color and light. My prayer is a sculptor's prayer, stone prayer, iron, wood and bronze, obdurate forms to sing a *Jubilate Deo.* Bird, beast, woman, flower, man, fish: these are all parts of a larger whole. Every feather of the bird must sing, every fin of the fish, every bone of the woman's hand as she reaches to the child's touch.

Alejandra Castillo
3-D metals

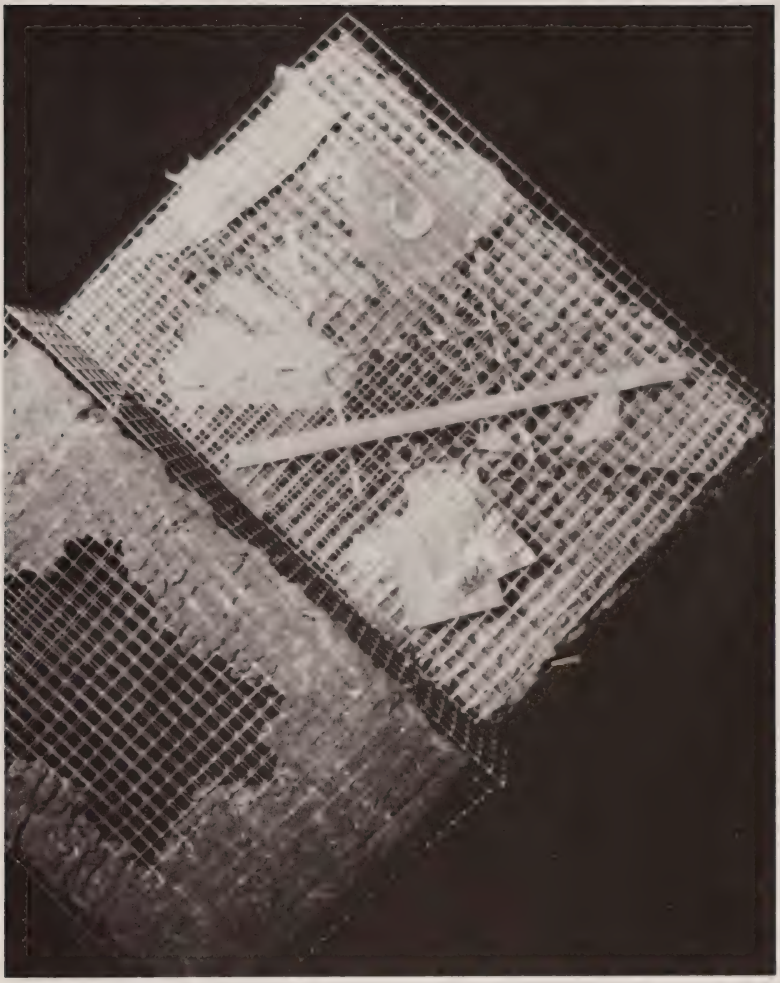
untitled
10" x 6½"
bronze patinated:
burgundy on the
outside, orange and
green in the inside

Huntington Gallery
May 11-15
Reception May 15,
5:30-8:30 pm

Katherine L. Rhynus
3-D ceramics

untitled
26"
clay, Egyptian paste,
gold lustre

Huntington Gallery
May 18-29
Reception May 19,
6-9 pm



artists book
16" x 22"
mixed media

Lynn Fallo
Painting

Threshold #3
Black/White/Marilyn
40" x 48"
oil on canvas

Huntington Gallery
May 18-29
Reception May 19,
6-9 pm

Taty Rivera
Design

computer generated
selfportrait

Sue-Ellen Stroum
Painting

untitled drawing
11" x 14"

Huntington Gallery
May 4-8
Reception May 8,
6-9 pm

Black Hearts Bleed Red
16mm
approx. 15 minutes

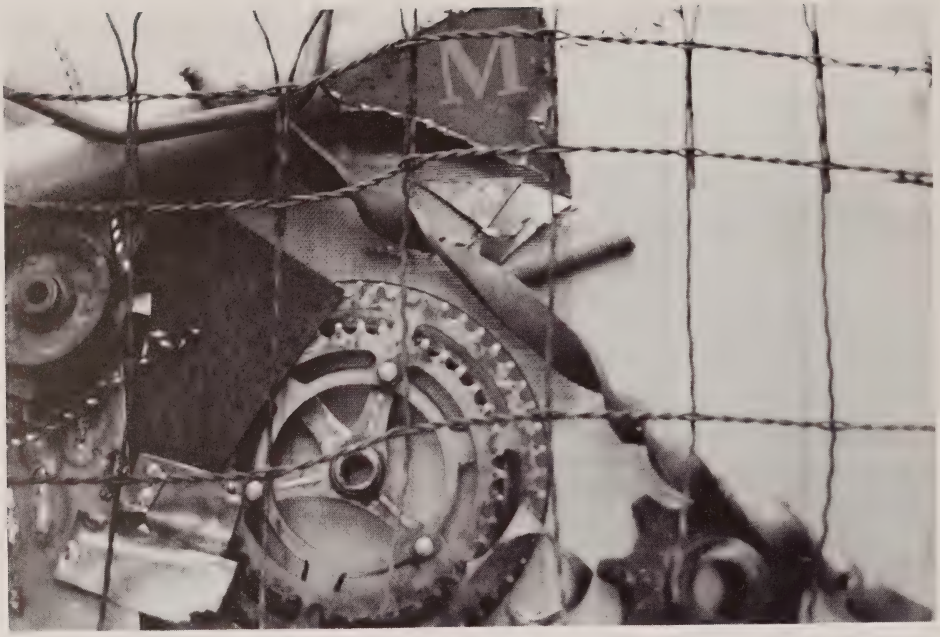
Tower Auditorium
May 13, 8:00 pm

Mary Agnes
(blurting it out)
You're the Misfit!

The Misfit
Yes'm. But it would have been better for all of you, lady, if you hadn't reckernized me

Eula Mae
(flirting)
You heading towards Louisiana by chance?

Beth A. Burian
Design



recycling poster (metals)
20" x 24"

Elizabeth Kunreuther
Photography

untitled
20" x 24"
color coupler print
with oil based pastel
1992

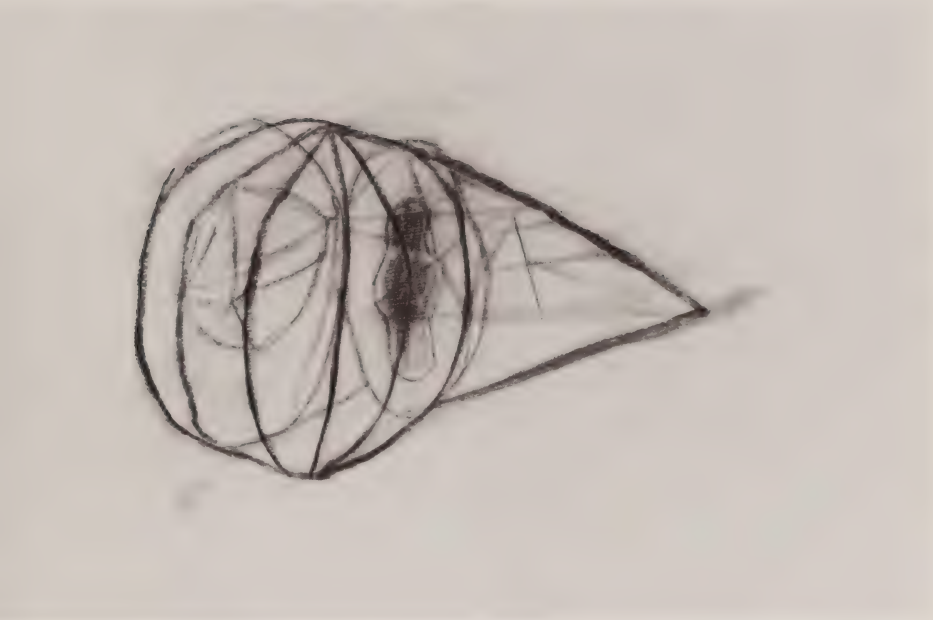
Huntington Gallery
May 4-8
Reception May 8,
6-9 pm

VARAPOJ SONGCHAROEN
Design

computer generated
color collage
20" × 30"

Thesis: *A Creative Approach of Visual Image to Promote Tourism of Thailand*

Kelly Burke
Painting



The Inexpressibility of Pain
3 1/2" x 5 1/4"
charcoal and gesso on paper

Huntington Gallery
May 18-29
Reception May 19, 6-9 pm

person ←——→ object (projection of human body)

(sentience

remade)

Nancy Langston
3-D glass

Still
3'6" x 6" x 5"
cast pâte de verre
glass on ice

Huntington Gallery
May 4-8
Reception May 8,
6-9 pm

Michael Kolster
Photography

4 Photographs
Somerville, MA
15" x 15" each
silver gelatin prints

Huntington Gallery
May 11-15
Reception May 15,
5:30-8:30 pm

MEG GILMAN
Studio for Interrelated Media

Tomato?
performance

Main Gallery
April 27-May 2
Reception April 27,
6-9 pm

Performance:
Space 46
April 30, 8:00 pm

memory
physical
confusion
history
placement
indeterminate
body
violence
sex
pleasure
self-image
pain
desire
conditioning
identity
control
language
unknown
survival

trying to find a history that is mine,
that is more truth than propaganda

trying to find a voice that I have not heard,
that still sounds familiar

trying to find a language that more than poetry
is the language of recognition

trying to prove history can,
but does not have to repeat itself

Annee Spileos Scott
Katina Spileos Hayward (BFA 1983)
Studio for Interrelated Media

Daze of Our Lives
72" x 36" x 28"
video and t.v.

Main Gallery
April 27-May 2
Reception April 27,
6-9 pm

Daze of Our Lives is an 8ft. by 20ft. by 30ft. multimedia installation addressing the dysfunctional family and the systematic disease of alcoholism. It includes a life size dining room with a video (created by Spileos Scott) and a garden (created by Spileos Hayward). Upon close examination, this tableaux reveals an underworld of unspeakable emotional decay. The furniture pieces are metaphors of the body active in the disease, and the chairs are allegorical figures of role playing and interactivity of the group dynamic. The garden, a grape arbor, is the dionysian metaphor which enshrouds its victims into a life with no hope. This work is a family portrait prevalent in all cultures, which needs to be examined.

Kathy Desmond
Studio for Interrelated Media

Quite a Problem...
Sexual Harrassment
5' x 10' x 16'
photograph by L. Johnson ©1992

Main Gallery
April 27-May 2,
Reception April 27,
6-9 pm

For the past decade, my work has been concerned with the issue of being on the outside. Through trying to understand my position in the world, my artwork focused on gender issues, particularly women in society. As a billboard painter, I found that the images of women I was painting made me uncomfortable, which led me to a series on women in advertising. This led me to explore my position as a woman and my constructs I had been questioning for a long time. In 1990, I produced the video, *Quite a Problem...Sexual Harrassment.* It is about my experiences of this nature on the job and what it feels like to be in this situation. In the process of creating this video, I decided to interview other women in non-traditional jobs. These women talk about their experiences and what impact sexual harrassment has had on their lives.

Elizabeth A. Greene
Painting

A Garden
(detail of installation)
oil and varnish on
aluminum

Huntington Gallery
May 18-29
Reception May 19,
6-9 pm

From Pure Joy springs all creation;

by Joy it is sustained, towards joy it

proceeds and to Joy it returns.

Nigel Poor
Photography

untitled
16" x 20"
silver gelatin print

Huntington Gallery
May 11-15
Reception May 15,
5:30-8:30 pm

OG KNOWS ONE BUT IT ALWAYS WORKS
PS THE EARLIEST ANIMAL FABLE RECORDE
GOT TO KNOW THIS GROUP OF GRADUAT
LIVING IN A LANDSCAPE POPULATED WITH
ENT BACKGROUNDS, INDEED FROM SEVERA
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SURROUNDED BY A SORT OF PERMEABL
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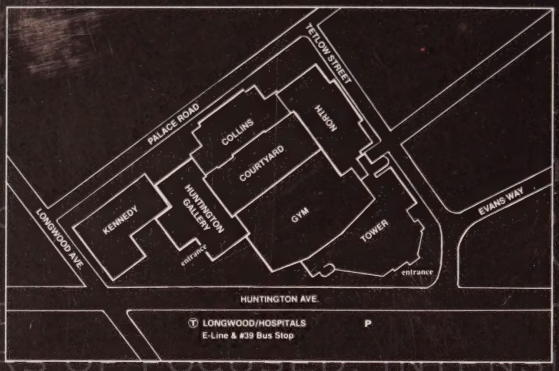
Massachusetts College of Art



▲ Huntington Campus
621 Huntington Ave.

◀ Longwood Campus
364 Brookline Ave.

Huntington and Main Galleries
Administration Building
621 Huntington Avenue
617 232 1555 x 550
Hours: Monday-Friday 10-6
Saturday 11-5

Tower Auditorium
Tower Building
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Space 46
Longwood Auditorium
364 Brookline Avenue
617 232 1555 x 123

The Huntington Gallery and Tower Building are accessible by the MBTA, Green Line, E train (Longwood/Hospitals stop). The Longwood Gallery is accessible by the Green Line, D train (Longwood stop). Parking is available in the Mass Art lot across Huntington Ave. from the Tower Building.

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